

Creative Artists Public Service Program Annual Reports 1970 – 1981
Excerpts of film and video funding

The Creative Artists Public Service Program was funded by the New York State Council on the Arts to support individual artists' work in a variety of disciplines. The information below concerns each of the program years CAPS operated beginning in 1970-71 and concluding in 1980-81. Support for media artists is listed for each program year. This information appeared in the annual reports for the New York State Council on the Arts and the Creative Artists Public Service Program. Complete citations for these sources can be found in the bibliography.

Information from the New York State Council on the Arts Annual Reports, and Creative Artists Public Service reports. See bibliography for complete citations.

1970-71

A major Council grant [from the New York State Council on the Arts] for 1970-71 in the area of public service directly affected the creative artist: Cultural Council Foundation, New York City.

\$325,000 to provide financial assistance through the Creative Artists Public Service Program to both new and established individual artists working in fields including choreography, music composition, poetry, prose, drama, film, video, painting, sculpture, photography, graphics, and multimedia. Awards ranging from \$1,000 to \$5,000 were made to a total of 123 artists who would make their activities more widely available through public services such as readings, lectures, workshops, residencies, performances, exhibitions, and donations of work to public institutions. Half of the services involved were for the benefit of upstate communities. Among the activities and projects generated by the grants are the donation of six pieces of sculpture for use in such public places as a highway rest area, a public plaza in Binghamton, and a mental health facility; the production of eight new music compositions, a jazz opera, and a musical theatre production; and the creation of films on the New York State abortion law, the Hudson River, and the black life style.

- Arthur J. Kerr.

From the *New York State Council on the Arts Annual Report 1970-1971*

Other artists assisted in 1970-71 by the Cultural Council Foundation include (in choreography) Arthur Bauman, Trisha Brown, James Cunningham, Judith Dunn, Louis Faico, Laura Foreman, Carole Johnson, Billie Kirpich, Phyllis Lamhut, Carla Maxwell, Charles Moore, Clyde Morgan, Jay Norman, Ronald Pratt, Barbara Roan, Gus Solomons, Jr., Julio Torres, Charles Weidman, Mel Wong; (in film) Madeline Anderson, Lloyd

Birdwell, Storm DeHirsch, Ed Emshwiller, Robert Frank, Red Grooms, Samuel Holmes, Jerry Jofen, Irving Kriesberg, Elliot Landy, Leroy Lucas, Danny Lyon, James Mannas, Taylor Mead, lane Stubbs; (in literature, for prose) Frank Conroy, Edward Dahlberg, James Farrell; (for poetry) A. R. Ammons, Nikki Giovanni, Erica long, Keorpetse Kgositsile, Clarence Major, Joel Oppenheimer, Pedro Pietri, Hugh Seidman, Diane Wakoski; (for playwriting) Julie Bovasso, Peter Copani, Alfred Davis, Albert Devereaux, James Caines, Maryat Lee, Ronald Ribman, Edgar White, Robert Wilson; (in multimedia) Hazel Bryant, Jo Butler, Lloyd Cross, Norman Daly, Douglas Davis, Dermot Harvey, Robert Israel, Anthony Martin, Pbill Niblock, Peter Nicholson, Parry Teasdale, Stan VanDerBeek, Bud Wirtscnarter, LaMonte Young, Marian Zazeela; (in music) Carla Bley, William Bolcorn, Joel Chadabe, James Fulkerson, Phillip Class, Carman Moore, Sunny Murray, Samuel Rivers, Stanley Silverman, Howard Swanson, Mary Lou Williams; (in video) Lee Ferguson, Phyllis Gershuny, Juan Garcia, Elliot Glass, Beryl Korot, Kenneth Marsh, Woody Vasulka; (in visual arts, for painting and sculpture) Benny Andrews, Vincent Baldassano, Miriam Beerman, Nicholas Carone, Francesco Copello, Iris Crump, Abigail Cerd, Bradford Craves, Alan Cussow, Peter Heineman, Catherine James, Golda Lewis, Algernon Miller, Thomas O'Conner, Leah Rhodes, Faith Ringgold, Francisco Sainz, Richard Serra, Vincent Smith, Joseph Stefanelli, Sylvia Stone, Tecla, Julius Tobias; (for photography) Charles Blackwell, Donald Blumberg, David Chalk, Charles Dawson, Leonard Freed, Marda Keegan, Leslie Krims, Philip Perkis, Herbert Randall, Leonard Soned, Max Waldman, Shawn Walker.

Panelists for Video:

Raphael Abramowitz

George Stoney

Howard Wise

1971-72

New York State Council on the Arts Arts Resources Program: Arts Service Organizations

Cultural Council Foundation, New York City. \$400,000 for financial assistance to individual New York State artists through a Creative Artists Public Service (CAPS) Program. Eighty-nine individuals received assistance averaging \$2,700 to create new works and to perform such community services as readings and lectures, or to participate in workshops and residencies. Their projected works include neon sculpture; a video exploration of the underground slave railroad; a musical composition for computer-generated tape; and an experimental documentary film based on a Times Square resident.

The artists are: working in choreography, Margaret Beals, Pepsi Bethel, Oleg Briansky, Syvilla Fort, Mary Fulkerson, Glennis J. Green, Joan Jonas, Kenneth King, Morocco, and Louis Marie Overman; working in fiction, George B. Davis, Edward Hoagland, Donald Honig, Alison Lurie, and Lore Segal; working in film, George S. Breidenbach, Tony Conrad, Bonnie Friedman, James E. Hinton, Kenneth M. Jacobs, and Don Lenzer; working in graphics, Harvey Breverman, Nancy Dahlstrom, Agnes Denes, Seymour

Drumlevitch, Eleanor Magid, and Valerie Maynard; working in multimedia, Bill Beckley, Richard Foreman, Daniela Gioseffi, John Storyck, and Robert Whitman; working in music, Susan Ain, Stephen A. Chambers, Lucia DIugoszewski, Gil Evans, Ann McMHian, Milford Graves, Gordon Mumma, Max Roach, Frederic Rzewski, Vladimir A. Ussachevsky, and Reginald D. Workman; working in painting, Nell Blaine, Rosemarie Castoro, Chung-Hsiang Chao, John Civitello, Miguel A. Guzman, Jim Maltese, James Phillips, Joseph Piccillo, Barbara Pingselli, Marilyn Reynolds, Alvin Smith, and Richard Waller; working in photography, Robert D'Alessandro, F. David Freund, Laurence B. Fink, William Gedney, William Suttle, and Alice C. Wells; working in playwriting, Anne Burr, Maria Irene Fornes, Paul Foster, J. E. Franklin, Israel Horovitz, Ronald Tavel, and Sandra Both Williams; working in poetry, Dugan Gilman, Allan Kaplan, Frank Lima, Audre Lorde, and Kathleen Norris; working in sculpture, Stephen Antonakos, Jacqueline Ferrara, Colin Greenly, Sue Irons, Louis Lieberman, Fred Sandback, Tomiyo Sasaki, David Seccombe, and Michael Singer; working in video, Peter Campus, Cary Fisher, Davidson Gigliotti, Philip Mallory Jones, FJeinz Pierre Jouchmans, Benedict Tatti, and Keiko Tsuno.

Panelists for Video:

Wendy Appel
Grayson Mattingly
Ed Rosenfeld
Gerd Stern
Steina Vasulka

1972-73

New York State Council on the Arts Arts Resources Program: Arts Service Organizations Creative Artists Public Service Program (CAPS), New York City. \$600,000 for financial assistance to individual New York State artists to create new work and participate in public service activities. From a total of 2,874 applicants 142 artists received fellowships enabling them to execute projects in twelve disciplines. The amounts awarded ranged from \$1,500 to \$5,000, the average amount being \$2,700.

The artists are:

working in choreography, Beverly Brown, Patricia Catterson, Jean Erdman, Beverly Fletcher, Micki Goodman, Miriam Greaves, Katherine Litz, Elina Mooney, Jennifer Mullet Michael Peters, Luis Rivera, Kei Takei, Morton Winston, and Mel Wong;
working in fiction, Harold Brodkey, Edward Dahlberg, Ivan Gold, Hannah Green, Johanna Kaplan, Louise Meriwether, and Ursule Molinaro;

working in film, Deborah Dickson, Ed Emshwiller, Linda Feferman, Ernie Gehr, Larry Cottheim, Alexis Krasilovsky, Leroy Lucas, Frank Mouris, Joel Sucher and Steven Fischler, Anita Thacher, and Larry Varas;

working in graphics, Marsha Feigin, Bonnie Gordon, Marty Greenbaum, Richard Haas, Katherine Kadish, Seong Moy, Hiroshi Murata, Lois Rheingold, Aubrey Schwartz, and Jack Sonenberg;

working in multimedia, Billy Apple, Paul Di Leila, Juan Downey, Dan Graham, Jim Hoberman and Bob Schneider, Patricia Oleszko, Yvonne Rainer, Don Snyder, Roger Welch, Benjamin Wigfall, and La Monte Young and Marian Zazeela;

working in music composition, David Behrman, David Borden, Joseph Chambers, Norman Connors, Stanley Cowell, Charles Dodge, Julius Eastman, James Heath, Karel Husa, Charles Israels, Charles Morrow, Michael Sahl, Joseph Schwantner, and Marzette Watts;

working in painting, Janet Ailing, Frances Barth, James Bohary, Stuart Diamond, Karen Dippold, George Grant, Palmer Hayden, Louis Jones, Joyce Kozloff, Harry Kramer, Robert Moskowitz, Yvonne Muller, Mary Parker, Stephen Posen, Harvey Quaytman, Kaare Rafoss, Stephen Rosenthal, James Starrett, and Lynton Wells;

working in photography, James Carroll, Louis Draper, Rene Gelpi, Edward Grazda, Scott Hyde, Julio Mitchel, Lisette Model, Tetsu Okuhara, David Ruether, Joel Swartz, Ron Testa, and Carry Winogrand;

working in playwriting, Ken Bernard, Julie Bovasso, Ed Bullins, Peter Copani, Murray Mednick, Rochelle Owens, Oyamo, and Megan Terry;

working in poetry, Daniel Berrigan, Joseph Bruchac III, Jayne Cortez, Dick Galiup, Shreela Ray, Armand Schwerner, Jean Valentine, and John Vernon;

working in sculpture, Alice Adams, Rachel bas-Cohain, Melvin Edwards, Mary Frank, David Jacobs, Jack Krueger, Inverna Lockpez, Mary Miss, Robert Porter, Ushio Shinohara, Edwin Shostak, George Smith, Richard Van Buren, and Jacqueline Winsor;

working in video, Nancy Cain, Joseph Chiara, Dimitri Devyatkin, Carl Geiger, John Keeler, Steven Kolpan, Joanna Milton, David Sasser, Brent Sharman, Barry Solomon, and Lance Wisniewski.

Panelists for Video:

Dean Evenson
Philip Mallory Jones
Ken Marsh
Maurice McClelland
Carole Zeitlin

Consultant: Cy Griffin

1973-1974

New York State Council on the Arts Arts Resources Program: Arts Service Organizations

The Creative Artists Public Service Program (CAPS), an independent organization, is designed to serve both the artist and the public by giving assistance to individual artists for the creation of new work, and by bringing them and their work into contact with a wider audience. Fellowships are given in the fields of choreography, fiction writing, film, graphics, multimedia, music composition, painting, photography, and video. In 1973-74 CAPS also administered six fellowships in xerography, with funds provided by the Xerox Corporation.

Fellowship recipients perform community-oriented services throughout the State such as lectures, demonstrations, workshops, open rehearsals, readings, performances, or donations of finished art works. Services performed by 1973-74 fellowship recipients included an outdoor concert dedicated to Duke Ellington, given at Bronx Community College by Valerie Capers and six other musicians; construction of two outdoor sculptures at Storm King Art Center, Mountainville, by Rosemarie Castoro; a series of weekly photography workshops for mental patients at Roosevelt Hospital in New York City, conducted by Dorothy Glouster; and a correspondence project between playwright Ken Brown and an inmate/writer at the Eastern Correctional Facility, Napanoch, in which Brown reads and evaluates the inmate's manuscripts and offers him counseling and advice.

CAPS prolongs its service to artists beyond the term of the fellowships through a number of exposure projects-among them traveling film and video festivals, performances, circulating exhibitions, and portfolios. It also operates the Visual Arts Referral Service, a photo file of the works of winners and finalists which is made available to museums, local arts councils, architects, city planners, businesses, and others interested in the purchase and exhibition of contemporary art.

From the nearly 10,000 applications received since the program began in 1970, CAPS has awarded a total of 505 fellowships ranging from \$1,500 to \$5,000, with an average of \$3,000. In 1973-74, 3,766 applications were submitted; 166 artists received grants. The recipients are listed on page 135.

[Excerpted listing of recipients in selected categories]

Film

Peter Barton
Anne Stagg Belle
Anthony Chauncey
Maxi Cohen
Robert Fiore
Bonnie Friedman
Nancy Graves
Leonard Horowitz
Kris Keiser
Maria Lassnig
Jonas Mekas
Andrew Noren
Mark Rappaport

M. Jonathan Rubin
David Steward
Herminia Villaverde

Multimedia

Laurie Anderson
Jim Barden
Bill Beckley
John Chong
Tina Cirouard
Gerald Jackson
Ken Jacobs
Richard Landry
Angus MacLise
Jackson MacLow
Antoinette Marcus
Gordon Matta-Clark
Muriel Miguel
Max Neuhaus
Charlemagne Palestine
Robert Polidori
Yoshimasa Wada

Xerography

Stephen Antonakos
Joan Snyder
Joel Swartz
Jack Whitten
Robert Whitman

Video

William Creston
Tom Dewitt
Ron Dubren
Bruce Alan Ferguson
Janet Merle Goldberg
Ernest Gusella
Susan Milano
Richard Serra
Nina Rhea Sobel
William Stephens
Wolfgang Stoerchle

Panelists for Video:

Elaine Baly
Shridhar Bapat

Beryl Korot
Nam June Paik
Alphonse Schilling
Keiko Tsuno
Consultant for Video: Steina Vasulka

1974-1975

New York State Council on the Arts Arts Resources Program: Arts Service Organizations

The Creative Artists Public Service Program (CAPS) serves both artists and the public by assisting individual artists in the creation of new works, and by bringing them and their work to the attention of a broader audience.

Fellowships are given in the fields of painting, graphics, sculpture, photography, music composition, choreography, poetry, fiction writing, playwriting, film, video, and multimedia. Fellowship recipients perform community-oriented services such as lecture-demonstrations, workshops, open rehearsals, and readings, and also make donations of their finished artworks.

CAPS continues its services to artists beyond the term of the fellowships through a number of Community Service and Exposure Programs-among them traveling film and video festivals, performances, circulating exhibitions, and portfolios. It also operates the Visual Arts Referral Service, a photo file of the works of winners and finalists which is available to museums, local arts councils, architects, city planners, businesses, and others interested in the purchase and exhibition of contemporary art.

In 1974-75 179 artists received grants ranging from \$3,500 to \$10,000; the average grant was \$4,000. CAPS received a total of 5,206 applications. A list of fellowship recipients follows:

[Excerpted listing of recipients in selected categories]

Film

Richard Alien
Robert Breer
Linda Feferman
Hollis Frampton
Kent Garrett
George Griffin
Sally Heckel
Chai Ming Huei
Alfred Jarnow
Suzanne Jasper
Barbara Kopple
Michael Kravitz
Jim McBride
Jonas Mekas
Hart Perry
Yvonne Rainer
Mark Rappaport

Paul Sharits
Harry Smith
Anita Thacher
George Toro
ClaudiaWeill

Multimedia

Jared Bark
Terry Berkowitz
Scott Burton
Stefan Eins
William F. Finley
Michael Harvey
Jon Hassell
Kenneth King
Mary Lucier
Robert M. Watts
Ann Wilson

Video

Wendy Appel
Ned Bobkoff
Jeffrey Byrd/Jacque Cook
Jaime Davidovich
Stephen DeVita
William Gwin
Joan Jonas
Lewis Lusardi
Stefan Moore
Edin Velez

Panelists for Video:

Peter Campus
Jean-Pierre Boyer
Sami Klein
Susan Milano
Philip Mallory Jones

Consultant for Video: Steina Vasulka

1975-1976

The Creative Artists Public Service Program (CAPS) serves both artists and the public by assisting individual artists in the creation of new works, and by bringing them and their work to the attention of a broader audience.

Video:

Elaine F. Baly
Skip Blumberg
Peer Bode
Barton Friedman
Julia R. Heywood
Philip Mallory Jones
Beryl Korot
Shigeko Kubota
Michael Marton
Ira Schneider

Artists' Bios:

ELAINE F. BALY (NYC) produces documentaries and information/education tapes of importance to minority communities on 1/2-inch portable and studio equipment. Three of her exhibited works are James Vanderzee (1974) (Burgess Collection Gallery, 1975; Antioch College Exhibit, 1974; various community agencies, 1974, 1975), Youth Village Park (1973) (French, German, and Swiss TV, 1973-74; US Information Agency and various community agencies, 1973-75), and Attica Blues (1972) (Nigerian, French, German, and Swiss TV, 1973-74; Studio Museum of Harlem, 1973; Acts of Art Gallery, 1972). She has received a New York State Council on the Arts Award (1975), a National Endowment for the Arts Expansion Arts Grant (1974), and a Public Media Grant (1973). Ms. Baly is director of programming and co-founder of Peoples Communications Network, Inc.

SKIP BLUMBERG (Lanesville) produces documentary videotapes combining portable video with special effects. He has also worked with low power, viewer participation TV broadcasting. His work includes The Lanesville UFO Incident with John Keeler (1975) (Lanesville TV, 1975), Probably America's Smallest TV Station (1975) co-produced with Lanesville Television and Video Review (WNET/13, WGBH and other public TV stations, MIT, Bard College, and the Art Institute (Chicago), all in 1975), and It's A Living (1975) co-produced by Videopolis and other artists (WTTW (Chicago) and other Central Educational Network stations. Hunter College, New York Public Library, and Lake Placid Center for Music, Drama and Art, all in 1975). Mr. Blumberg is on the staff of The Media Center in Lanesville (N.Y.).

PEER BODE (Binghamton) uses the facilities at the Experimental Television Center in Binghamton (video synthesizer systems) to make lyrical visual video. His works include A Lumination Twice (1975) (Sussex Anex Works, Ottawa, Canada; Woodstock Video Expovision; Twelfth Annual Avant Garde Festival, all in 1975), A Video Picturing (1975) (Anthology Film Archives, The Kitchen, NYC, 1975), and Window with Beryl Blackman (1974) (Anthology Film Archives, 1975; The Kitchen, 1975; Eleventh Annual Avant Garde Festival, 1974). Mr. Bode is on the staff at the Experimental Television Center.

BARTON FRIEDMAN (Lanesville) considers himself a video "docufantastarian"—one who makes fantasy-documentaries—for community broadcasting with low-cost equipment. His works include Frank "The Fist" Farkle Vs. Rocky Van (1975) (Lanesville TV; Video Television Review, 1975), Probably America's Smallest TV Station (1975) (WNET, 1975), Road Tapes (a work in progress) with Nancy Cain (1975) (Expovision; Woodstock Artists Cooperative Gallery, 1975), and The Eternal Frame with Ant Farm (1975) (Anthology Film Archives, NYC, 1975). He is a member of Video-freeex and Media Bus Inc.

JULIA R. HEYWARD (NYC) uses 1/2-inch portable equipment and has recently started color. She is mostly involved with editing structures. Her works include Ma I Am, Huh (performance using video, 179 Duane Street, NYC, (1975), Sense Since (performance using video, The Kitchen, NYC, 1975), and Was Here (1973) (performance using video, The Show for The Independent Study Program, The Whitney Museum; 179 Duane Street, NYC, both in 1973). Ms. Heyward received a National Endowment for the Arts Grant (mixed-media, 1974); she has worked in the fields of sculpture, painting, photography, and performance.

PHILIP MALLORY JONES (Ithaca) uses a method termed "videomation": a combination of video images, live action and animated film, photography, and graphics in a system which interfaces video technology, precision animation stand composition, and micro-computer control. Beyond the Mountains, More Mountains (1975) (Brooklyn Museum of Art; Cornell University Cinema; Atlanta University, all in 1975). Tides (1974) (Atlanta University and the Brooklyn Museum of Art, 1975; Cornell University, 1974) received Director's Choice Award, Sinking Creek Film Celebration. Omen (1972) was presented by CBS-TV (1973) and WCIC-TV (1972). Mr. Jones received a National Endowment for the Arts Grant (1975), the Moveable Type Award (1973), and two separate Cornell University Graduate Fellowships (1973-75, 1969-71). Currently, he is the director of the Ithaca Video Project.

BERYL KOROT (NYC) has most recently been working on multi-channel constructions influenced structurally by her work as a weaver. Showings of her work include Dachau - 74 (1975) (four-channel video, The Kitchen, NYC; Everson Museum, Syracuse, 1975), Lost Lascaux Bull (1974) (Kennedy Art Center, "Art Now 1974"; "Project 74", Koln, Germany, 1974), and Fourth of July in Saugerties produced with Ira Schneider (1972), The Institute of Contemporary Art, Philadelphia, (1975); Sao Paulo Bienal; and traveling (1975); "Circuit", Everson Museum, Syracuse (1974). Ms. Korot has received grants from the National Endowment for the Arts (1975) and the New York State Council on the Arts (to a group of four artists) through Electronic Arts Intermix, 1974. Ms. Korot is a weaver and also co-edited Video Art (Harcourt Brace Jovanovich, NYC, 1976).

SHIGEKO KUBOTA (NYC) fuses the documentary with video art aiming at a higher consciousness in style and semantics. She makes extensive use of video techniques, keying, matting and synthesizing. Her videotapes include Video Girls and

Video Songs for Navaho Sky (1974-75) (Museum of Modern Art, 1975; Everson Museum, Syracuse, work in progress, 1974; "Art Now 1974", The Kennedy Art Center, Washington, D.C., as a work in progress), Marcel Duchamp and John Cage (1974) (Women's Interart Center, NYC, 1975; "Projected Video", Whitney Museum, 1974), and Europe on 1/2-Inch a Day (1973) (Institute of Contemporary Art, Philadelphia, 1975; "Circuit", Everson Museum and traveling, 1973; The Kitchen, NYC, 1973). Ms. Kubota has worked with sculpture, happenings and events, and poetry. She is the author of Marcel Duchamp and John Cage (Wittenborn, NYC).

MICHAEL MARTON (Buskirk) makes documentaries using highly portable hand-held video tape recorders for maximum mobility. He has also worked in photography and documentary and feature filmmaking. His video tapes include Stonewall Joe (1975) (WMHT, Channel 17, Schenectady, 1975), Ivan Illich, and The End of the Trail both on Channel 2, German TV, (1974).

IRA SCHNEIDER (NYC) uses portable videotape recorders and sophisticated editing to assemble non-narrative informational collages designed for single and/or multi-channel presentation. Some of his works are Bits, Chunks & Pieces (1975) (The Kitchen, NYC; Contemporary Arts Museum, Houston; Museum of Fine Arts, New Orleans, all in 1975), Manhattan is an Island (1974) Museum of Art, Milan, Italy, (1975); The Kitchen, NYC (1974); Everson Museum of Art, Syracuse (1974), and Fourth of July in Saugerties produced with Beryl Korot (1972) Institute of Contemporary Art, Philadelphia (1975); "Art Now 1974," The Kennedy Art Center, Washington, D.C. (1973-74); "Circuit," Everson Museum and traveling (1973). Mr. Schneider has won grants from The National Endowment for the Arts (1975) and the New York State Council on the Arts (to a group of 4 artists, 1974). He is the co-editor of Video Art and Scan.

Panelists for Video:

Louise Etra
Ralph Hocking
Richard Landry
Polly McLean
David Sasser
William Wegman

Consultant for Video: Hermine Freed

1976-77

Awards for Video:

Vito Acconci
Juan Downey
Gerrit-Jan Frank
Christa Maiwald

Bill Marpet
Rita Myers
Tomiyo Sasaki
Ana Maria Soares
William Viola

Artists' Bios:

VITO ACCONCI (NYC) makes video-essays and video-fictions based on the physical, psychological or cultural relationships of on-screen persons to off-screen persons. Excerpted versions of The Red Tapes (1976) have been shown at Anthology Film Archives (1976-NYC), Sonnabend Gallery (1976-NYC), and on WNET (1976-NYC). Command Performance (1974) was shown at 112 Greene Street Gallery (1974-NYC), Sonnabend Gallery (1974-NYC), and ICA (1975-Chicago). Theme Song (1973) has received showings at The Museum of Modern Art (1975) and Chicago Institute of Contemporary Art (1975). He received a National Endowment for the Arts Fellowship in 1976. Mr. Acconci is working on a video installation piece tentatively entitled. Meeting of Two Americans.

JUAN DOWNEY (NYC) uses a color portapak to capture the essence of culture-determined behavior. In an effort to promote cultural exchange, he records the daily lives of Spanish-Americans in terms of conversations, street events, customs and festivals. Video Trans-Americas has been exhibited at Whitney Museum of American Art (1976-NYC), Contemporary Arts Museum (1976-Houston), and Long Beach Museum (1976-California). Bi-deo has received showings at Anthology Film Archives (1976-NYC), Richmond College (1976-Staten Island), and Everson Museum (1976-Syracuse). Mr. Downey received Guggenheim Fellowships in 1971 and 1976, a National Endowment for the Arts Fellowship (1975-76), and a prize from the Center for Advanced Visual Studies, M.I.T, (1975). Mr. Downey is Assistant Professor in the School of Architecture, Pratt Institute (NYC), and is working on Video Trans-Americas in South America.

GERRIT-JAN FRANK (NYC) uses video for a reference, locating shapes in relation to situations. His concern is not so much with videotape images, but with spatial situations that result from boundaries set up by the V.T.R. He has successively done installation pieces in his studio: Corner Work (1975-76), Up Above (1975-76), and Shot #3 (1976). Mr. Frank has shot documentary educational tapes in northern Europe, received grants from varied sources, and is presently working in his studio on a new educational series.

CHRISTA MAIWALD (NYC) creates videotapes which deal with love/sexual relationships in relation to the energy of creative art processes. She also explores the relationship of video to film by simultaneous projection of video and film images. Love and Sex Acts 1-5 has been shown at Anthology Film Archives (1976-NYC), Deception at the M.L. D'Arc Gallery, Sarah Lawrence College (1976-Bronxville), and Screwing the Camera at Hallwalls Gallery (1976-Buffalo). Ms. Maiwald received an award from Change, Inc. (1976), and a Chicago Art Institute Graduate Fellowship (1973).

She works in sculpture, installations, performance, and mixed media, as well as film and video. Her project, Sexual Manifestations Acts 6-10, is in progress. She is involved in commercial filming, underwater filming, and soundtrack performances.

BILL MARPET (NYC) works in film and photography using portable videotape to shoot intimate, documentary material that allows the subject and situation to dictate the style. Five Day Bicycle Race (1976) has received showings on WTTV (1976-Chicago), at Whitney Museum of American Art (1976-NYC), and on Channel 10, Manhattan Cable TV (1976). Vendenge (1975) has been shown at Anthology Film Archives (1976), Woodstock Community Video Festival (1976) and SoHo Artists Day (1976). In 1975 he received a National Endowment for the Arts Fellowship. He has been working with Merce Cunningham in creating dance for television and on a collaborative documentary about the Twyla Tharp Dance Company for WNET-TV.

RITA MYERS (NYC) creates installations, usually for a specific space, with multiple-channel video, audiotapes and auxiliary props. Line-Up/With and Against Them was executed and exhibited at the University of Colorado (1976-Boulder) while she was a Visiting Artist there. Once Before You was exhibited at The Kitchen (1976- NYC), and Forward was executed and exhibited at Hallwalls Gallery (1976-Buffalo). Ms. Myers received a National Endowment for the Arts Fellowship in 1976.

TOMIYO SASAKI (NYC) works in sculpture, painting, printmaking, film, and photography as well as video. As a video artist, she presents everyday reality using the portapak for initial shooting. In editing she takes short segments out of the original context (real time), and repeats them until they form a new configuration. She has recently exhibited at Media Study (1976- Buffalo), Women's Video Festival, Women's Inter-art Center (1976-NYC), Visual Studies Workshop (1975-Rochester), Hallwalls Gallery (1976- Buffalo), and Bard College (1976-Annandale-on-Hudson). Ms. Sasaki has received Canadian Council Grants (1969-75 and 1976-77).

ANNA MARIA SOARES (CORTLAND) effects reassemblage and addition to the video image by post-production techniques utilizing other media forms. Recent works are Hostos Community in Revolt (1976), Black Stump (1974), and Invisible Barriers (1973), which was exhibited that year at the Sydney Filmmakers Co-op (Australia). In 1973, Ms. Soares received a Video Grant from the Australian Council for the Arts. She is doing research and preparing the script for Miras, a mini-biography of a quasi-religious Hispanic "Mulher de la casa."

BILL VIOLA (WESTBURY) works extensively with electronic and acoustic sound, videotape, closed circuit and cable TV, and various forms of projected images. His videotape Junkyard Levitation (1976) was shown at The Art Gallery, California State University (1976-Long'Beach) and at Synapse, Syracuse University (1976). A section from Red Tape (1975) received showings on "VTR Series," WNET-TV (1976-NYC), at San Francisco Museum of Art (1976), and at Everson Museum of Art (1975-Syracuse). August '74 was shown at Media Study, Inc. (1975-Buffalo), Visual Studies Workshop

(1975-Rochester), and La Rotonda de Via Besana (1975-Milan, It.). He is artist-in-residence at the TV Lab of WNET.

Panelists for Video:

Jaime Caro
Ron Clark
Julia Heyward
Stefan Moore
Sherry Miller
Steina Vasulka

Consultant: Carlota Schoolman

1977-78

Awards for Video:

Artists' Bios:

BILL BEIRNE (NYC): Screenings include: "On Being Observed", Institute for Art and Urban Resources, P.S.1 (Queens-1977). "Cross Reference", The Kitchen (NYC-1976); Manhattan Cable T.V. (NYC-1976). "Breaking Up Is Hard to Do", "A" Space (Toronto-1976).

NANCY CAIN (LANESVILLE): Screenings include: "Sharon Briggs talks to Nancy Cain: One in a series of video portraits of women with the 'battered' experience", The Museum of Modern Art (NYC-1977). "Image Union-The Five Day Bicycle Race", Manhattan Cable T.V. (NYC-1976); Whitney Museum of American Art (NYC-1976); WTTW- TV (Chicago-1976). "Harriet", Women's Video Festival, WMET T.V. (NYC-1975). Grants and Awards: National Endowment for the Arts Fellowship, 1977; New York State Council on the Arts (in association with Media Bus, Inc.), 1977.

HERMINE FREED (NYC): Screenings include: "New Reel", Donnell Library (NYC-1977); Museum of Fine Arts (Boston-1977); The University of South Carolina (Columbia-1977). "Art Herstory", Israel Museum (Jerusalem-1977); Whitney Museum of American Art (NYC-1975); The Museum of Modern Art (NYC-1975); The Museum of Modern Art (NYC-1975). "360°", "Whitney Biennial", Whitney Museum of American Art (NYC-1975); Leo Castelli Gallery (NYC-1974). Grants and Awards: National Endowment for the Arts Fellowship, 1974; WNET-TV Lab Artist-in-Residence, 1974.

NANCY HOLT (NYC): Screenings include: "Revolve," Whitney Museum of American Art (NYC-1977) and The Kitchen (NYC-1977); "Underscan," Whitney Museum of American Art (NYC-1977) and The Kitchen (NYC-1974); "Points of View", The Clock-

tower (NYC-1974). Grants and Awards': NET, 1977; National Endowment for the Arts Fellowship, 1977.

ANGELO JANNUZZI, THOM SUDANO (BRONXVILLE/BRONX): Screenings include: "Documentary in the Bronx", Anthology Film Archives (NYC-1977). "Documentary of the Bronx", Westchester Community College (Valhalla, NY-1976); M.E.R.C. (NYC-1976).

THERESA MACK (NYC): Screenings include: "In Those Days; Life in Hudson NY in the Early 1900's", Toronto Super-8 Film Festival (1977). "Folklife", 2nd Annual Documentary Festival (NYC-1976). Grants and Awards: WNET-TV Lab Artist-in-Residence, 1977.

RUTH ROTKO (NYC): Screenings include: "Epicurism of Space Universe", Atlanta Film s Video Festival (award) (1977); Ithaca Video Festival (award) (NY-1976); Anthology Film Archives (NYC-1976). "Saucer Lands in Lanesville, M.L.D'Arc Gallery (NYC-1977); WNET-TV/VTR (1976). "Kathleen Spivack/Morning Is My Best Time," Museum of Fine Arts (Boston-1976).

BILL STEPHENS (NYC): Screenings include: excerpts from "The Uganda Tapes", PBS (national-1977); CBS (national-1977); WABC, WNBC and WNEW (Tristate- 1977). Grants and Awards; National Endowment for the Arts, 1974, 73; New York State Council on the Arts, 1978, 76, (in association with the People's Communication Network, Inc.).

Panelists:

Robert Burns
Shigeko Kubota
Rita Myers
Anthony Ramos
Arthur Tsuchiya

Consultant: Loraine Corfield

1978-79

Awards for Video

Artists' Bios:

Dena Crane (Windham). Screenings and Installations: Who's What in the Catskills, Green County Council on the Arts (Athens, NY-1979, Leeds, NY-1979 and Greenville, NY-1979); It's a Blood Sport, The Gallery in Athens (NY-1979) and League of Theatre Artists (Lexington, NY-1978); Love Couch, Gatehill Coop (1976) and Leesburg Cultural Center (VA-1976). Grants and Awards: National Endowment for the Arts Fellowship, 1978.

Louis Grenier (New York City). Screenings and Installations: Videotape No. 2, Global Village (NYC-1978); Feasting, Lincoln Center (NYC-1977), Art Institute of Chicago (IL-1975) and Photographic Society of America—Motion Picture Division (Washington, D.C.-1972); Divorce Photographer (conceptual piece), Chicago Sun-Times (IL-1976). Grants and Awards: United States Information Agency, 1972; NEWSWEEK Magazine Prize, 1970.

Gary Hill (Barrytown). Screenings and Installations: Sums and Differences, Media Study, Inc. (Buffalo-1979) and Experimental TV Center (Binghamton-1979); Mesh, Everson Museum of Art (Syracuse-1979); Windows, The Kitchen (NYC-1979) and High Museum of Art (Atlanta-1978). Grants and Awards: WNET-TV Lab Artist-In-Residence, 1979.

Ralph I. Hocking (Newark Valley). Screenings and Installations: Switch Tapes, Williams College Museum of Art (MA-1977), Swedish Film Institute (Stockholm-1977) and Dundas Valley School of Art (Toronto-1977); The Hat, Experimental TV Center (Binghamton-1977), Everson Museum of Art (Syracuse-1976) and Media Study, Inc. (Buffalo-1976). Grants and Awards: SUNY Research Foundation Award, 1979.

Steven C. Kolpan (High Falls). Screenings and Installations: Changes Changing, Museum of Modern Art (NYC-1979) and State University Art Gallery (New Paltz, NY-1978); Mother Condominium, Anthology Film Archives (NYC-1977) and Williams College Art Gallery (Williamstown, MA-1976); The Physical Tape, Wollraf-Reichartz Museum of Modern Art (Cologne-1974) and Everson Museum of Art (Syracuse-1974). Grants and Awards: National Endowment for the Arts Fellowship, 1978; CAPS Fellowship, 1972-73.

Mitchell Kreigman (New York City). Screenings and Installations: Always Late, Donnell Library (NYC-1978) and Whitney Museum of American Art (NYC-1978); The Reckless Sleepwalker, Donnell Library (NYC-1978) and Whitney Museum of American Art (NYC-1978); The Dancing Belly Button, Nathan Strauss Library (NYC-1978) and Anthology Film Archives (NYC-1977). Grants and Awards: WNET-TV Lab Artist-In-Residence, 1978, '77; Corporation for Public Broadcasting/National Endowment for the Arts Fellowship/WNET-TV Lab Filmmakers-In-Residence, 1976.

Mary Lucier (New York City). Screenings and Installations: Paris Dawn Bum, The Kitchen (NYC-1978) and 10th Paris Biennale (France-1977); Lasering/Laser Burning Video, The Kitchen (NYC-1978) and Hudson River Museum (Yonkers-1977); Untitled Display System, American Cultural Center (Paris-1977) and, And/Or Gallery (Seattle, WA-1977). Grants and Awards: National Endowment for the Arts Fellowship, 1978-79; Gallery Association of New York, 1977-78.

Michael Marton (Shushan). Screenings and Installations: Winter Lillies, WMHT-TV (Schenectady-1978); Arvilla, Public Broadcasting Service (national-1977); Stonewall Joe, Public Broadcasting Service (national-1976). Grants and Awards: New York Council for the Humanities Grant, 1978; CAPS Fellowship, 1975-76.

William Wegman (New York City). Screenings and Installations: Reel 4, WNET (1976) and Sonnabend Gallery (NYC-1975); Reel 2 & Reel 3, Anthology Film Archives (NYC-1975) and Leo Castelli Gallery (NYC-1972); Reel 1, Los Angeles County Museum of Art (CA-1973) and Leo Castelli Gallery (NYC-1972). Grants and Awards: John Simon Guggenheim Memorial Foundation Fellowship, 1975; National Endowment for the Arts Fellowship, 1975.

Elizabeth Wiener (New York City). Screenings and Installations: Document of a Painting, CUNY York College (1978) and Kean College (NJ-1977); Graffiti People, WNYC-Channel 31 (1978), University of Chicago (1978) and Ithaca Video Festival (NY-1977).

Panelists:

Peer Bode
Kathie Bodily
Frank Gillette
Fran McGee
Edin Velez

Consultant: Ann Volkes

1979-80

Awards for Video

Artists' Bios:

Mark J. Brady has self-produced two video documentaries (Preachin' the Blues, Son House and Giovanni Vecchio) and a number of personal video pieces, and is presently working in the areas of autobiography and personal documentary. He is currently a video producer, teacher and exhibitions coordinator at Portable Channel in Rochester, New York. Brady's videotapes have been shown over WXXI-TV in Rochester, at the Conference on Visual Anthropology at Temple University in Philadelphia, Goddard College in Plainfield, Vermont, the Community Video Center in San Diego, and Global Village in New York City, and his tape, Thirty-Four Years has been selected for screening at Input '80. In addition to the CAPS Fellowship in Video, he has received a research grant from SUNY/Buffalo, and access grants from Portable Channel and WXXL.

Maxi Cohen is an independent film and videomaker whose most recent accomplishment is the feature-length film, Joe and Maxi, about her relationship with her father, which was a blue ribbon winner at the American Film Festival and has been broadcast on German television. Since 1970, she has been working in experimental portable video and has been instrumental in the development of public access on cable television as Director of the Cape May Project (the first community television access experiment in the United States) and as Director of the Video Access Center in New York City. Since 1974, she has been

producing personal video documentaries and art works; her series, *A Family Album of Moving Polaroids*, has received wide screening in galleries and museums throughout the United States and on television in Rochester, Belgium and Holland. Cohen has also created innovative works for public television and cable television, which include *Paper Roses* for WTTW-Chicago and, with Image Union, *The Five-Day Bicycle Race/Mock Turtle Soup*, an experiment in live and taped coverage of the 1976 National Democratic Convention in New York City and the Presidential election. Cohen has received awards from the National Endowment for the Arts (1975, 76 and 77) and the New Jersey State Council on the Arts (1975) and, for *Joe and Maxi*, grants from the Jerome Foundation, Joint Foundation, the Eastman Fund, Hoffman LaRoche Laboratories and CAPS.

Les Levine, born in Dublin, Ireland, 1935, educated at Central School of Arts and Crafts, London, now lives in New York City. He has had over 90 one-man shows, the most recent, "Les Levine: 'Diamond Mind' " at the International Cultureel Centrum, Antwerp, Belgium, a survey of the artists' work including five media installations, several photographic pieces, video tapes and drawings. Levine regards himself as a "media sculptor." He has produced environments, process pieces, systems pieces, outdoor actions, video tapes, and films. His first video tapes were produced in 1965. A show entitled, "The Troubles: An Artist's Document of Ulster, 1973" introduced the concept of art as a sociological tool. Levine has continued to explore this concept with, "I Am Not Blind, An Information Environment About Un-sighted People, 1976," conceived for the Lions Gallery of the Senses, Wadsworth Atheneum, an exhibition resulting from interviews with 9 un-sighted people. "Northern Landscapes" and "We Are Still Alive". 1974, an exhibition currently traveling in Canada and France, deals with the community of Cape Dorset. He has written extensively for *Arts*, *The Village Voice*, *Art In America*, and the *Saturday Review*. In 1969, he published *Culture Hero*. His most recent book, *Five OHHH Disposable Sculptures* was published by the Canada Council and The Ontario Arts Council.

Levine has been artist in residence at Aspen, Colorado, 1967 and 1969; Nova Scotia College of Art & Design, 1973; and the University of Illinois, 1975. He was Associate Professor, New York University, 1972-73, and Distinguished Professor of Video Art, William Patterson College, 1974-76. He is founder, in 1970, and President of The Museum of Mott Art, Inc., a consultant service organization for the arts and allied professions. He was awarded a National Endowment Arts Fellowship. 1974.

Some of the public collections which own Levine's work are: the National Gallery of Canada; the Art Gallery of Ontario; the Whitney Museum of American Art; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Corcoran Museum, Washington, D.C.; the Philadelphia Museum; the Beaubourg, Paris; the National Gallery, Victoria; Melbourne, Australia; the Art Gallery of New South Wales, Sydney; the Art Gallery of South Australia; the Georgia Museum; the Wadsworth Atheneum, Conn., and The Donnell Public Library, New York City.

After starting as a filmmaker in 1965, Tom DeWitt experimented with video. His award winning films, *The Leap* (1969) and *Fall* (1971) use video extensively as does his well

known collaborative work, *Off On* (1968). The soundtrack for *Fall* was composed on a Moog synthesizer at the University at Albany's Electronic Music Studio. DeWitt then demonstrated that this musical instrument could be used to generate abstract motion graphics with music such as his *Philharmonia* (1975). DeWitt was also interested in pantomime. After inventing his Zierot character in 1972 he developed mime works as an artist-in-residence at WNET's TV Lab from 1974 to 1978. These productions used both camera - recorded and synthesized images. Among the works of this period are *Zierot in War Mime*, *Just A Day in the Life of . . .*, *Multiple identity*, and *Zierot in Outta Space*. DeWitt has also helped develop video instruments. Under a series of grants from the New York State Council on the Arts, the National Endowment for the Arts, and the John Simon Guggenheim Memorial Foundation, DeWitt and his associates at Electronic Body Arts, Inc. have constructed a computer-based tracking chroma key system called *Pantomation*. It is now housed at the Video Synthesis Lab of Rensselaer Polytechnic Institute in Troy, New York, and it is being used by DeWitt and others to explore the arts of dance, mime and music by connecting synthesized and real spaces. DeWitt's CAPS grant is to continue his work with mime and video using the *Pantomation* technique. DeWitt is 35 years old and lives in Albany, New York.

Barbara Buckner, called a "virtuoso video artist" by ARTS Magazine, has exhibited her tapes widely throughout the United States, most notably in solo exhibitions at the Museum of Modern Art, The Kitchen and The Whitney Museum in New York City, Boston Film/Video Foundation, Art Institute of Chicago, Video Free America in San Francisco, and Media Study/Buffalo. She has received an NEA Grant to exhibit videotapes in spaces other than museums (1977), an NEA Individual Artist Fellowship (1978), and a grant from the New York State Council on the Arts (1979-80), and has been Artist-in-Residence at the Experimental Television Center in Binghamton, N.Y., and the Artists TV Lab in Rhinebeck, N.Y. Buckner is currently Video Instructor at the School of the Visual Arts and at City University of New York.

Sara Hornbacher's work is an investigation of the intrinsic characteristics of the mediums of film and video, specifically the interlace of their time structures. She received her M.A.H. in Media Studies from State University of New York at Buffalo. Her film and video works have been shown at Media Study/Buffalo, the State University of New York at Buffalo, the Albright-Knox Art Gallery and HALLWALLS Gallery (where she presented a retrospective in January, 1980) in Buffalo, at Central Casting in Ithaca, New York, and at the University of Illinois, Chicago Circle. Her conceptual pieces, *Images of Light and Shade*, were exhibited at the Center for the Arts, Moorehead State University in Minnesota. She has been an Artist-in-Residence at the Experimental Television Center in Binghamton, New York, worked as an independent video/film producer, and taught filmmaking workshops. Hornbacher is currently Managing Director of the Center of the Creative and Performing Arts. SUNY/Buffalo.

Vibeke Sorensen was educated at the School of Architecture of the Royal Academy of Art and Architecture in Copenhagen, Denmark, and at the Center for Media Study at

SUNY/Buffalo. In addition to her works in video which include Video-ocean (1976) and Monocules (1978), Sorensen also composes electronic audiotapes and soundtracks for her visual works, and has collaborated with filmmaker/video artist Tom DeWitt on Cathode Ray Theater (1975). Outta Space (1978), This is TV America (1979), and most recently, The Rhythm Machine (1979).

She has been Artist-in-Residence at the Newhouse Postproduction Program of Synapse, Syracuse University, WXXI-TV in Rochester and the WNET-TV Lab in New York City. Currently, she is an Adjunct Research Associate in the Music Department of the University at Albany where she is exploring the relationships between electronic image and sound generation. In addition, Sorensen is a resident artist in the Video Synthesis Laboratory at Rensselaer Polytechnic Institute in Troy, New York, where Liquid Crystal (1979) was produced.

Vibeke Sorensen has recently completed a tour of seven states with Tom DeWitt. She has lectured at California College of Arts and Crafts, California Institute of the Arts, Bennington College in Vermont, Univ. of Maryland in Baltimore County, Virginia Commonwealth University, and SUNY at Albany. Her work has been broadcast in excerpt on WNYC-TV, WXXI-TV, Mexican National Television, and has been cablecast on Manhattan Cable in NYC, and on closed circuit cable at international festivals in Japan, England, Italy and the USA.

Her work is the subject of an article in the February 1979 issue of Videography Magazine.

Ernest Gusella received a B.A. in Biochemistry at the University of Idaho, and an MFA at the San Francisco Art Institute, where he was awarded a gold medal for undergraduate painting. He began his work in video in 1970. Gusella has had one-man shows in Belgium, France, England, Germany and Holland, and his work has been included in group shows throughout Europe and New York State and in Canada, Mexico, and Japan. In addition to his work in video, he has recorded two record albums: Japanese Twins and White Man released on Earwax Records in 1977, and a second, postproduced with a grant from ZBS, to be released in Spring, 1980.

Arthur Tsuchiya's videotapes, radio and video installations and photography have been included in group exhibitions and one-man screenings in California, Texas, Minnesota and New York. Between 1973 and 1977, he was Video Producer-Director and Instructor at the Minneapolis College of Art and Design. Since 1977, he has been the Media Center Coordinator at the Visual Studies Workshop in Rochester, New York. Tsuchiya has served on advisory panels for the Minnesota State Arts Board (1975) and CAPS (1977), and is the recent recipient of a Post-Production grant from the Synapse Video Center in Syracuse.

Anthony Ramos attended Southern Illinois University and the California Institute of the Arts, where he received his M.F.A. degree. In 1975, with a grant from the Rhode Island Committee for the Humanities, Ramos traveled to Africa "to create a video documentary about my DNA antecedents, the Cape Verdeans." He subsequently helped to found

The American Committee for Cape Verde, and worked with the United Nations and The National Council of Churches as consultant for development programs in Cape Verde and other parts of Africa. In 1976, he received a grant from The Rockefeller Foundation, and started a video production company. Lumen Associates. Ramos' tapes include The Cape Verdean Video Archives and About Media, which includes a television news interview with Ramos, who served two years in a federal prison ("Malcolm X University") for refusing to be inducted into the armed forces, on the occasion of President Carter's declaration of amnesty for draft evaders. Ramos' videotapes have been exhibited at many major museums and galleries in New York City, Los Angeles, Boston, Washington D.C., Miami, Barcelona, Berlin, Firenze, Italy, and Sao Paulo, Brazil.

Edin Valez was born in Puerto Rico and studied at the School of Fine Arts, Institute of Puerto Rican Culture. He has been active in video making for ten years, producing work ranging from abstract computer generated tapes to video documentaries. After receiving a CAPS Fellowship grant in 1975, he resigned from an executive position at a video production house to devote himself fully to video making as an art form. His tapes have been shown in art museums, galleries and festivals throughout the United States and in Europe, at the American Anthropological Association Convention in Los Angeles in 1978, the American Museum of Natural History, New York City In 1979, and in the 1979 Traveling Show of the United States International Communications Agency. Valez is a 1980 recipient of a CAPS award, and of an emerging artist grant from the Jerome Foundation, with which he will travel to Guatemala to produce a new videotape, Meta-Mayan.

Ira Schneider is one of the founding figures of the video art movement. In 1969, he co-founded Radical Software, the first periodical on independent video, of which he remained publisher until 1974. He was also co-editor, with Beryl Korot, of Video Art - An Anthology (1976, Harcourt, Brace, Jovanovich). Schneider has been responsible (or many innovative video installations, including Wipe Cycle (1969, with Frank Gillette), Manhattan Is An Island (1974) and The current Time Zones. He has also produced a number of videotapes in a non-narrative form which have been widely screened at universities, art schools, museums and galleries throughout the United States and in England, Germany, Italy, Austria and Brazil. Schneider has been the recipient of grants and awards from CAPS (1975), the New York State Council on the Arts and the National Endowment for the Arts (1976), as well as a Guggenheim Fellowship (1977) and a University Senate Grant from University of California at San Diego (1978) where he has been Visiting Lecturer in the Visual Arts Department.

Panelists for Video:

John Camelio
Doris Chase
Juan Downey
Gunilla Mallory Jones
Joan Logue

Antonio Muntadas

Consultant: Anna Eugenia Volkes

1980-81

Awards for Video

Artists' Bios:

Deans Keppel – Me and Mom: An Autobiography (1979, 23 min., color)

"Me and Mom: An Autobiography centers on certain aspects of the mother-daughter relationship during the dinner hour. I am exploring the composite self, my self as experienced by the different people I have been, have been influenced by and will be. It is interesting to me that as we grow and change according to our different influences, we retain certain selves. These selves and the voices from these selves continue to exert influence on our growth and behavior. This paradox, of changing but retaining an essential self, is explored through my acting out personalities at various stages of my development and through projecting voices of future selves (Mom and Gran). A separate self is formed which reflects both itself and these voices. This is a piece which I wrote, taped, directed and produced, and in which I acted all the parts."

Deans Keppel's work explores the many concepts concerned with the self. Me (1977) discussed aspects of her personality; Me and I (1978) had Keppel on two separate TV monitors, talking to herself. She further pursues this concept in Soap (in progress), which documents the breakup of an affair through soap-opera dialogue.

Keppel initiated two CETA video presentations in 1978 and 1979, and has exhibited her work at Media Study/Buffalo; The Kitchen, New York; Visual Studies Workshop, Rochester; and the Westchester Film Workshop. She is currently an instructor at the State University of New York at Purchase.

Rita Myers – The Points of a Star: Chapter 1: Separations (1978, 45 min., color)

The Points of a Star is a video narrative which, when completed, will have five chapters. According to the artist, the general thematic framework "... is based on two primary elements; the articulation of various disjunctive landscapes and the consequent operations of these on one main character," a young girl who appears in the first episode. Mysterious and evocative images—the shadow of hands cutting out paper dolls, a room filled with drifting mist, pebbles, an object floating beneath the surface of green water—provide the counterpoint to a series of poetic meditations on innocence, self-definition, and separation.

Currently on the faculty of the Hartford Art School, University of Hartford, Rita Myers has been an artist-in-residence at Synapse Cable Network, Syracuse, N.Y., in 1974 and 1977, and at the University of Colorado, Boulder, in 1976. This is her second CAPS Fellowship, and she has also received two NBA fellowships and an Artists Cable Project Grant from the Center for Non-Broadcast Television.

One-person exhibitions of Myers' work have been seen at some of the country's leading institutions, including the Los Angeles Institute of Contemporary Art, The Kitchen, New York, the University of California Art Museum, Berkeley, and the Whitney Museum of American Art.

Ron Clark – Doubt (1975, 22 min., b/w)

In Doubt, Ron Clark attempts to "see how little it takes to signify a whole discourse of meaning." One mode of address is maintained throughout the tape: each of five characters speaks directly to the camera. Their monologues intersect, and sometimes still photographs of one person are accompanied by voice-over narrative by another, so that they seem at times to be part of one another's recollections. There is no explicit connection between any of the narratives, but the political content of the second speaker's discourse is so emotionally charged that it pervades both the images and the other texts, providing a context which may or may not be spurious. The speakers remind us of members of SDS or the Symbionese Liberation Army. They are in fact all New York artists. Their stories might be different aspects of the same situation or they might be completely unrelated. The tape is a study both of cinematographic technique and of the role of assumptions, visual clues, and context in formulating understanding.

Since 1974 Ron Clark's videotapes have been presented extensively in North America and Europe. Exhibitions including his work have appeared in such cities as New York, San Francisco, Minneapolis, Los Angeles and Houston, as well as in Switzerland, Germany and Canada. In addition, Clark has screened and lectured on his work at Rutgers University, the Minneapolis College of Art and Design, the School of Design at Basel, Switzerland, various campuses of the State University of New York, and Yale University. He has been, since 1967, an instructor in the Independent Study Program of the Whitney Museum of American Art, New York.

PEER BODE—Selections from PROCESS TAPES: VIDEO LOCOMOTION (MAN PERFORMING FORWARD HAND LEAP), (1980, 5 min., b/w) KEYING DISTORTIONS (1980, 3 min., b/w) MUSIC ON TRIGGERING SURFACES (1980, 3 min., b/w) VIBRATORY SWEEP (1980, 2.5 min., b/w)

video is a place with a view
video is good clean fun
like having a volcano without the ash

video is seeing the seeing

Peer Bode's tapes use the structure and process of video to reveal the subjectivity of perception. He offers the following technical clues to the reading of the tapes: Altering the time relativity or time base of the camera signal results in vertical and/or horizontal drifting images; keying cut-outs or spacing plane separations are a result of light intensity comparing and switching; light intensity values are sampled at a dot so that the image is scanned as a score for a simple musical structure; a rhythmic magnetic deflection of the raster or grid results in bending and undulating.

Peer Bode has worked as both a maker of video art, and an authority on it. In the capacity of authority, he has curated, instructed and judged, and has done camera work, editing, lighting, and producing as an artist himself. In addition, Bode has participated in performances involving video, dance and audio. His work has been presented at the Museum of Modern Art, New York; Manhattan Cable Channel D; Cornell University, Ithaca; Media Study/Buffalo, and the Everson Museum of Art, Syracuse, among others.

Shalom Gorewitz – Selections from Travels: Measures of Volatility (1979, 6 min., color)
Excavations (1979, 5 min., color)

"In Measures of Volatility, a Quantel computer was used to rhythmically grab and release frames to capture gestures and object details. Images recorded in Chicago and Houston were mixed in slow, abstract color shifts caused by voltage controlled chroma transitions emphasizing the landscape textures. Selected images from the Village were sequenced in fast camera cuts and keyed over the city blends in multi-layered collage.

"Excavations was recorded in Israel during the Spring of 1979. The first section was taped in Beer Sheva at an Arab marketplace and mixed with a layering of signal distortions and warm colors. This is followed by an exploration of ruins and vegetation around a deserted village isolated in the mountains above Jerusalem. Light variations were sequenced to describe the dry heat and pounding sun. The third section is a rapid sequence of cuts between a tractor pulling irrigation lines moving toward the camera and images recorded outside the processing studio.

"In the final sections there is a synthesis of previous elements within distinct spaces of floating bands of high frequency oscillations. The tractor remains constant underneath the colorized flow. By visually harmonizing the extreme natures of explosive situations with the act of irrigation, I hoped to make a statement about Israel. Excavations is at once the exploration of the past and a cultivation for the future."

Shalom Gorewitz's tapes have been presented in a variety of situations, from a 1976 Video/Poetry Series (with work by Gorewitz, John Cage, John Giorno, and Richard Kostelanetz); to RASTER, Gorewitz' own weekly screening of new work on Manhattan's Cable C Network; to exhibitions at the Whitney Museum of American Art in New York,

the Museum of Modern Art in Stockholm, and the Museum of Modern Art in New York; to screenings in New York City's most noted New-Wave nightclubs.

Twice the recipient of both National Endowment for the Arts Fellowships and New York State Council on the Arts Production Grants, Gorewitz is currently Adjunct Professor of Television at Hofstra University.

David Rose – Song Cycle (1980, 26.5 min., color)

According to the artist, "Song Cycle portrays the elusive quality of events in everyday life. The tape moves through a cycle, from bright daytime images through darkened images and back again. These images are connected by rhythmic water sounds and by the styles in which they were shot. The tape attempts to underscore the similarities in color, movement, and form in all of these images. The effects on the tape were all camera generated. No image processing devices were used."

Water becomes a metaphor for the camera lens, which filters, shapes, and integrates visual experience, and for the sensibility which gives that experience meaning.

His videotapes, which include Available Light (1978), Still Life (1979), Portraits (1979), Song Cycle (1980), and Celebrate Rochester (1980), have been screened at the Atlanta (Ga.) Video Festival; the Memorial Art Gallery, Rochester; The Kitchen, New York; The 1980 New York State Fair in Syracuse, and several New York State galleries. His work has also been broadcast over several cable television networks, including those in Rochester, Syracuse, Manhattan, and York, Pennsylvania as well as WXXI-TV, where Rose has also been an artist-in-residence.

In addition to his 1980-81 CAPS fellowship, Rose has received production and post-production grants from WXXI-TV and from Portable Channel in Rochester.

Julie Harrison and Neil Zusman – Boundary (1980, 18 min., color)

Boundary combines a rich vocabulary of personal, historical, and electronically processed abstract images to describe the mythical journey of a female protagonist. According to Neil Zusman it is "an experiment in story telling ranging from an abstract psychological attack upon a woman, a mythic death and rebirth, a personal dialectic with history, a world view embracing violence as villainy personified, a journey through the worlds of power and innocence, and a return to the transcendence of the individual over the boundaries of this historical mind-set."

Pattern matrices, cross-referencing and formal matching relationships contribute as much as do highly charged symbolic images to the emotive vision expressed in the tape. Machine processing is used to exploit the emotional possibilities inherent in both images

and dramatic structure, so that the density and rapid sequencing of visual impressions suggest the multi-layered complexity of contemporary experience.

Julie Harrison has long been associated with the interrelation of video and the other arts. She has taped artists' performances for broadcast over Manhattan Cable Network and Teleprompter, acted as video director for New York University's Dance Education Department, taught video techniques at the Institute for Architecture and Urban Planning in New York and is currently Executive Director of the 168 Mercer Street Studio in New York. Her work has been presented at the University of New Mexico, Albuquerque; Franklin Furnace, New York; and the Experimental Television Center in Binghamton, among others.

Neil Zusman has been involved with video projects for the World Trade Center Olympic Relations Committee, Soviet News Agency TASS, the Great Gorge Playboy Club, the American Dance Society in Binghamton, and the Capitol Theatre in New Jersey, among others. In addition, he has acted as a film reviewer for the National Council on American-Soviet Friendship and been an artist-in-residence at the Experimental Television Center in Binghamton.

Antonio Muntadas – Between the Lines (1979, 25 min., color)

For the past ten years, Antonio Muntadas has explored in video and other mass media the way that information is presented and manipulated, the nature of subjective audience response and the myth of "objectivity." In *Between the Lines*, he follows a television reporter as she attends a meeting and edits her report. The disparity between what appears on the news and the 'raw material' we have seen (which was itself implicitly selected and edited) focuses attention on the hidden decisions and opportunities for interpretation in the most apparently factual treatment of information, and calls into question the relationship between documentation and reality.

Born in Barcelona, Spain, Antonio Muntadas' video career has commanded one-person exhibitions in Mexico, Belgium, Canada, and Spain as well as the Museum of Modern Art, New York; the Everson Museum of Art, Rochester; The Kitchen, New York; and Mori's Form in Los Angeles. His work has been included in group exhibitions in Eastern and Western Europe, the Middle East nations, South America and Central America as well as the United States. Muntadas has also authored two publications: *On Subjectivity* (1978) and *Yesterday/Today/Tomorrow* (1979).

According to Muntadas, his work is related to the concepts of "media landscape and critical subjectivity."

Joseph Steinmetz – Unemployed in Buffalo: The Blue Collar Worker (1980, 30 min., b/w)

Joseph Steinmetz' carefully structured, even-handed exposition of the complex unemployment problems in Buffalo's heavy industries maintains a scrupulously neutral point of view. Avoiding polemics and oversimplification, the straightforward black and white photography, low-keyed questions, and brief interjections of background information discover no villains. Instead, there are only well-meant solutions which fail to address the right problem, and the inevitable misunderstandings of people who either think in abstractions or cannot transcend their own immediate experience. Steinmetz provides a far denser and more modulated view of his subject than is usually seen on commercial TV. He shows us dignified but fallible human beings manipulated by dehumanized institutions, revealing their tacit complicity in their fate and the total intractability of their tragedy.

Joseph Steinmetz has been working with video since 1975 when he first began studying with Ernest Gusella. Utilizing Electronic News Gathering techniques (ENG), Steinmetz' work has been concerned with social and economic issues in the western New York region.

Since his first videotape, *Dogs* (1978), Steinmetz has been documenting the disparity between the individual and the larger, all-powerful forces of society and technology. His work has been broadcast over WNED-TV and screened at Media Study/Buffalo.

Steinmetz is currently working on two documentaries: on the plights of the Love Canal residents and another on Buffalo's unemployed youth. The latter is a collaborative effort with the Ellicott Youth Training Program, a federally funded program where Steinmetz is Communications Director and Instructor in ENG techniques.

Skip Blumberg – Earle Murphy's Winter Olympics (1980, 30 min., color)

Earle Murphy's *Winter Olympics* fuses the familiar genre of sports programming with a character study of Murphy, a skiing enthusiast, patriot, eccentric representative of America's finest values; an outstanding example of the extraordinary qualities possessed by ordinary people.

We see Lake Placid through Murphy's eyes, and this, combined with exceptionally skillful camera work, gives the tape a kind of personal freshness not usually present in sports footage, and much closer to the felt experience of attending an athletic event. Murphy's attitude contrasts sharply with the chauvinist competitiveness displayed in most media coverage of the Olympics. At the same time, through interviews with athletes and townspeople, Blumberg discreetly reveals the distorting role of TV in shaping public perception of the event.

Skip Blumberg has been producing and directing video works since 1969, the year in which he co-founded Videofreex, an early video production group. Later he went on to co-found Lanesville TV, an artists' station in upstate New York.

Blumberg has been an artist-in-residence at the 1980 Winter Olympics and at WNET-TV, New York. With pioneer nonfiction station TVTV, he covered the 1972 Presidential conventions, the rise of 13-year-old Maharaji Ji, and a Superbowl; all were broadcast nationally.

Blumberg has had one-person exhibitions of his tapes at the Whitney Museum of American Art, New York; the Walker Art Center, Minneapolis; and the Museum of Modern Art, New York. In addition, Skip Blumberg in Dazzling Black and White was broadcast on WNET-TV, New York, in 1979.

Blumberg also received a 1976 CAPS Fellowship, and has received numerous grants and awards including a Guggenheim Fellowship (1980-81), and a National Endowment for the Arts Fellowship (1977).

Verity Lund and Henry Moore – By No Means Conquered People (1979, 30 min., b/w)

Verity Lund and Henry Moore have chosen to document the Long March, a demonstration by Native Americans in the summer of 1979. There is a poignant tension between the Indians' desire for publicity about their grievances, expressed in a sophisticated yet banal political rhetoric which seems characteristic of mainstream America, and their clear sense of oppression and ethnic isolation. At times this seems like a gathering of any group of contemporary working-class Americans, but the faces and bodies in the ordinary cheap clothes are the familiar figures of the 'noble savage' of a mythic past. This tension is echoed in the contrast between the standard broadcast documentary format of the tape, with its alternation of interviews, voice-over narration, head shots and long shots, and the informality and unpretentiousness of the half-inch portapack images. The tape is valuable above all as a record of the forlorn courage and spiritual seriousness of the marchers, and as a witness of their inevitable, sad corruption by the dominant culture.

For eight years Henry Moore has produced videotapes for more than 40 social service and creative arts programs in his post as Director of Media for the Henry Street Settlement, a pioneering arts group in New York. He has also acted as Video Coordinator for the Hazen Foundation and as Media Director for the World Education Foundation, and has trained students in both positions.

With WPIX-TV, New York, Verity Lund produced, wrote, and hosted A Nation in View: "The Urban Indian," and co-produced and wrote Education: "From Dreams to Reality." She has also acted as producer, host, and camera operator for the Henry Street Settlement, where she also worked with audio and lighting.

By No Means Conquered People is Henry Moore and Verity Lund's first video collaboration. They received post-production grants for this project from the Synapse Video Center in Rochester and the Lucius and Eva Eastman Foundation.

Panelists:

Lynn Corcoran
Dieter Froese
Teodoro Maus
Sherry Miller
Arthur Tsuchiya

Consultant: Juan Downey